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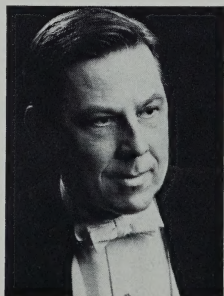
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Artistic Director Thomas Dunn has long since demonstrated that a conductor who releases a pack of beagles on the stage of Carnegie Hall can also win acclaim as a leading interpreter of the world's great music. Whether he performs the Leopold Mozart *Hunting Symphony* (hence the hounds!) or one of the Bach Passions, Mr. Dunn's reputation rests on the intensely personal (and frequently pacesetting!) musical involvement that he brings to every work.

Maestro Dunn has performed opera, ballet, puppet theatre, and a wide range of music for instrumental and vocal ensembles. His Bach series of 1961-62 at Carnegie Hall with the Festival Orchestra and Chorus of New York firmly established his stature as a conductor who could draw forth a lively combination of critical respect and audience enthusiasm. With the Festival Orchestra and Chorus, with New York's Cantata Singers, and with numerous ensembles around the nation, Maestro Dunn earned equal renown as an interpreter of the Baroque and Classic and of 19th and 20th century music as well.

Thomas Dunn came to the Handel & Haydn Society in 1967. Under his aegis, H&H found new strength in its choral repertoire. His historical versions of *Messiah* gave a fresh dimension to a Handel & Haydn tradition more than a century in the making. He has created a new image for the 170-year-old Society by introducing dance, theatre and orchestral works to the increasingly broad H&H repertoire. In addition to his leadership of H&H and to his guests conducting assignments around the nation, Maestro Dunn serves as Director of Choral Activities for Boston University.



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THE HANDEL & HAYDN SOCIETY

Thomas Dunn, Artistic Director

GEORGE FRIDERIC HANDEL

MESSIAH

(Version of April 13, 1742 at Dublin)

THOMAS DUNN, Conducting

KAAREN ERICKSON, *soprano, in the role of* CHRISTINA AVOGLIO
DARNELLE SCARBROUGH, *soprano, in the role of* MRS. MACLAINE
BARBARA CONRAD, *mezzo-soprano, in the role of* SUSANNA CIBBER
KENNETH FITCH, *countertenor, in the role of* WILLIAM LAMB
GENE HILL, *countertenor, in the role of* JOSEPH WARD
CHARLES BRESSLER, *tenor, in the role of* JAMES BAILEY
BEN HOLT, *baritone, in the role of* JOHN MASON
KEVIN MCMILLAN, *baritone, in the role of* JOHN HILL
ALLEN ROGERS, *harpsichord, in the role of* MR. HANDEL
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Part the First

Intermission

Part the Second

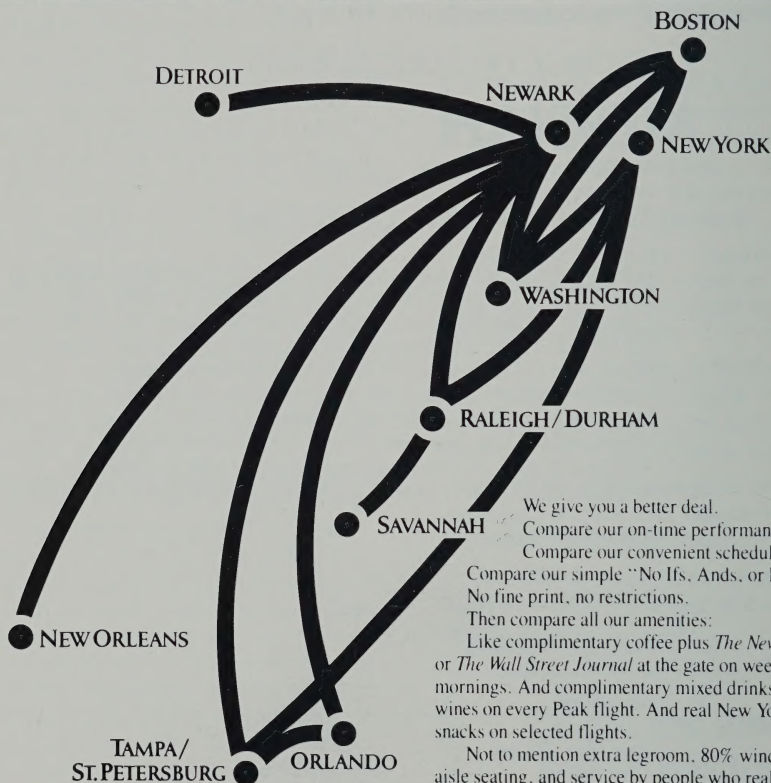
Intermission

Part the Third

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We wish to thank the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts for their continued support of the Handel & Haydn Society.

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HANDEL: Messiah (1742)

by Joseph Dyer

When in spring of 1741 Handel received an invitation to present a season of concerts in Dublin, he needed little encouragement to turn his back on London, temporarily if not permanently. During the preceding few years his successes there had been sporadic and unpredictable, and the stress took its toll on his health. He had recovered quickly, but the private cabals of his enemies among the gentry and the indifference of the public left him discouraged. He nevertheless continued to produce works of high quality. In 1739 he wrote the oratorio *Saul* and in the following year the pastoral ode *L'Allegro* to words of Milton adapted by Charles Jennens. Opera still seemed a viable London enterprise to him, while he searched for other vehicles which might please the fickle public. He was not at this point ready to commit his destiny to oratorio.

Handel's invitation to Ireland could not have come from a better source. The Lord Lieutenant, William Cavendish, fourth Duke of Devonshire, proposed the undertaking and promised his personal support. Dublin was a very musical city, and Handel knew that his works had been well received there for some time. The Utrecht *Te Deum* and *Jubilate* were performed in Dublin in 1736 and repeated several times thereafter. Handel's agreement with the Duke did not include the presentation of stage works, so from his operatic repertoire Handel presented only an adaptation of *Imeneo*, renamed *Hymen* and advertised as a "new serenata." His Dublin season also included the recent *L'Allegro*, the *Ode for St. Cecilia's Day*, *Esther* and *Alexander's Feast*. For the conclusion of his season he held back a previously unperformed work: *Messiah*.

Handel arrived in Dublin on November 18th and established his presence by performing in several churches before beginning his concert season with *L'Allegro* in December. All of his concerts played to enthusiastic crowds at a new music hall managed by a certain Mr.

Neale. Since every one of the 600 seats was taken by subscription, Handel did not have to depend on sales at the door. The Lord Lieutenant's patronage assured that the cream of Dublin society would be present. Handel expressed pleasure at the quality of the performers available to him and reported his excellent reception to Jennens shortly after the opening of the season: "I cannot sufficiently express the kind treatment I receive here, but the Politeness of this generous Nation cannot be unknown to you, so I let you judge the satisfaction I enjoy, passing my time with honour, profit and pleasure." What a change from hostile and intractable London!

The official premiere of *Messiah* took place on April 13, 1742 at Neale's Music Hall. No profit accrued to Handel from the new oratorio, because proceeds from the performances were for the relief of prisoners and the sick. Such being the main purpose of the concert, its organizers requested that "the Ladies who honour this performance with their Presence, would be pleased to come without Hoops, as it will greatly encrease [sic] the Charity, by making Room for more Company." An afterthought, published on the morning of the performance, asked that gentlemen's swords be left at home for the same reason. The premiere of *Messiah* was both an artistic triumph and a philanthropic success, enough to buoy Handel up for some of the difficult years still to come in London.

For *Messiah* Handel had the services of choristers from the two Anglican cathedrals, Christ Church and St. Patrick's, over the objections of the virtually insane Dean, Jonathan Swift, who resented any collaboration between his singers and a "club of fiddlers." The soprano soloist, Cristina Maria Avolio, and the alto, Susannah Maria Cibber, were colleagues of Handel from London. (Mrs. Cibber found it convenient to be absent from London while her husband was suing her lover.) Handel also had the services of another solo soprano, Mrs. Maclaine, the wife of his organist. The male soloists, five in number, were all members of the cathedral choirs. Their proficiency apparently left something to

be desired, for Handel had to make significant adjustments in the score to save his music from distortion. The original bass air, "But who may abide the day of his coming," and the tenor air, "Thou shalt break them," had to be reduced to recitatives. These versions have survived and will be heard in this year's Handel & Haydn performances. A third substitute recitative known to have been sung in Dublin, "Thou art gone up on high," has disappeared. In Handel's autograph score of *Messiah* there is a setting of the text "How beautiful are the feet" with the middle section "Their sound is gone out" (Roman's 10:15,18). For the Dublin premiere Handel replaced this solo with an anthem setting for duet (probably Signora Avolio and Mrs. Cibber) and chorus on a similar text from Isaiah: "How beautiful are the feet"/"Break forth into joy." A number of other, less striking changes will be heard this evening, including transposition of familiar pieces and reassignment of solos to different vocal categories. The rarely heard original version of "Rejoice greatly" in 12/8 meter is among these variants.

The Dublin version of *Messiah* can be reconstructed with considerable accuracy for this evening's performance because a word-book survives from that April 1742 premiere in which a member of the audience listed most of the soloists' names. Over the past decade and a half the Handel & Haydn Society under the direction of Thomas Dunn has presented all the historical versions of *Messiah*. This year's Dublin version, presented for the first time by the Society, completes the cycle of historical versions of this beloved oratorio.

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Part the First

Sinfony

Accompagnato Comfort ye, comfort ye my people, saith your God.
Mr. Bressler Speak ye comfortably to Jerusalem, and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Aria Every valley shall be exalted, and every mountain and
Mr. Bressler hill made low: the crooked straight, and the rough places plain:

Chorus And the glory of the Lord shall be revealed, and all
flesh shall see it together: for the mouth of of the Lord hath spoken it.

Accompagnato Thus saith the Lord of hosts, Yet once a little while,
Mr. McMillan and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake the nations, and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of Hosts.

Recitativo But who may abide the day of his coming? and who
Mr. McMillan shall stand when he appeareth? for he is like a refiner's fire.

Chorus And he shall purify the sons of Levi, that they may
offer unto the Lord an offering in righteousness.

Recitativo Behold, a virgin shall conceive, and bear a son, and
Mr. Fitch shall call his name Emmanuel, GOD WITH US.

Aria with Chorus O thou, that tellest good tidings to Zion, get thee up
Mr. Fitch into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold you God! Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

Accompagnato For behold, darkness shall cover the earth, and gross
Mr. Holt darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

Aria The people that walked in darkness have seen a great
Mr. Holt light: and they that dwell in the land of the shadow
of death, upon them hath the light shined.

Chorus For unto us a child is born, unto us a son is given:
and the government shall be upon his shoulder: and
his name shall be called Wonderful, Counsellor, The
mighty God, The everlasting Father, The Prince of Peace.

Pifa

Recitativo There were shepherds abiding in the field, keeping
Ms. Scarbrough watch over their flock by night.

Accompagnato And lo, the angel of the Lord came upon them, and
Ms. Scarbrough the glory of the Lord shone round about them: and
they were sore afraid.

Recitativo And the angel said unto them, Fear not: for behold,
Ms. Scarbrough I bring you good tidings of great joy, which shall
be to all people. For unto you is born this day in
the city of David a Saviour, which is Christ the Lord.

Accompagnato And suddenly there was with the angel a multitude
Ms. Scarbrough of heavenly host, praising God, and saying,

Chorus Glory to God in the highest, and peace on earth,
good will towards men.

Aria Rejoice greatly, O daughter of Zion; shout, O daughter
Ms. Erickson of Jerusalem: Behold, thy King cometh unto thee: he is
the righteous Saviour, and he shall speak peace unto
the heathen.

Recitativo Then shall the eyes of the blind be opened, and the
Ms. Conrad ears of the deaf unstopped. Then shall the lame man
leap as an hart, and the tongue of the dumb shall sing.

Aria He shall feed his flock like a shepherd: and he shall
Ms. Conrad gather the lambs with his arm, and carry them in his
bosom, and gently lead those that are with young. Come
unto him, all ye that labor, and are heavy laden, and he
will give you rest. Take his yoke upon you, and learn of
him; for he is meek and lowly of heart: and ye shall find
rest unto your souls.

Chorus His yoke is easy, and his burthen is light.

Part the Second

Chorus Behold the Lamb of God, that takest away the sin
of the world.

Aria He was despised and rejected of men; a man of sorrows,
Ms. Conrad and acquainted with grief. He gave his back to the

smiters, and his cheeks to them that plucked off the hair:
he hid not his face from shame and spitting.

Chorus Surely he hath borne our griefs, and carried our sorrows:
he was wounded for our transgressions; he was bruised for
our iniquities: the chastisement of our peace was upon him.
And with his stripes we are healed. All we like sheep
have gone astray; we have turned every one to his own
way; and the Lord hath laid on him the iniquity of us all.

Accompagnato All they that see him laugh him to scorn; they shoot
Ms. Erickson out their lips, and shake their heads, saying:

Chorus He trusted in God that he would deliver him; let
him deliver him, if he delight in him.

Accompagnato Thy rebuke hath broken his heart; he is full of heaviness:
Ms. Erickson he looked for some to have pity on him, but there was
no man, neither found he any to comfort him.

Arioso Behold, and see if there be any sorrow like unto
Ms. Erickson his sorrow.

Accompagnato He was cut off out of the land of the living: for the
Mr. Bressler transgression of they people was he stricken.

Aria But thou didst not leave his soul in hell; nor didst
Mr. Bressler thou suffer thy Holy One to see corruption.

Chorus Lift up your heads, O ye gates; and be ye lift up,
ye everlasting doors; and the King of glory shall come
in. Who is this King of glory? The Lord of hosts, he is
the King of glory.

Recitativo Unto which of the angels said he at any time, Thou
Mr. Bressler art my Son, this day have I begotten thee?

Chorus Let all the angels of God worship him.

Aria Thou art gone up on high, thou hast led captivity
Mr. McMillan captive, and received gifts for men; yea, even for thine
enemies, that the Lord God might dwell among them.

Chorus The Lord gave the word; great was the company of
the preachers.

Duet with Chorus How beautiful are the feet of him that bringeth glad
Ms. Erickson & tidings of salvation, that saith unto Zion: thy God
Ms. Conrad reigneth! Break forth into joy, glad tidings, thy God
reigneth!

Aria Why do the nations so furiously rage together? and why
Mr. Holt do the people imagine a vain thing? The kings of the
earth rise up, and the rulers take counsel together against
the Lord, and against his Anointed.

Chorus Let us break their bonds asunder, and cast away their
yokes from us.

Recitativo He that dwelleth in heaven shall laugh them to scorn:
Mr. Bressler the Lord shall have them in derision.

Recitativo Thou shalt break them with a rod of iron; thou shalt
Mr. Bressler dash them in pieces like a potter's vessel.

Chorus Hallelujah: for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. KING OF KINGS, AND LORD OF LORDS.

Part the Third

Aria I know that my redeemer liveth, and that he shall
Ms. Erickson stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Chorus Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Accompagnato Behold, I tell you a mystery; We shall not all sleep,
Mr. Holt but we shall all be changed, in a moment, in the twinkling of an eye, at the last trumpet:

Aria The trumpet shall sound, and the dead shall be raised
Mr. Holt incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality.

Recitativo Then shall be brought to pass the saying that is written,
Mr. Hill Death is swallowed up in victory.

Duetto O Death, where is thy sting? O Grave, where is thy
Mr. Hill & victory? The sting of death is sin and the strength of
Mr. Bressler sin is the law.

Chorus But thanks be to God, who giveth us the victory through our Lord Jesus Christ.

Aria If God be for us, who can be against us? Who shall
Ms. Conrad lay any thing to the charge of God's elect? It is God that justifieth. Who is he that condemneth? It is Christ that died, yea, rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, and glory, and power be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen.

SOLOISTS:

CHARLES BRESSLER, *tenor*

Mr. Bressler's numerous appearances with Thomas Dunn and the Handel & Haydn Society reflect his distinguished international career. An outstanding Evangelist in the Bach Passions, a stellar Lukas in *The Seasons*, and a memorable Uriel in the Haydn *Creation*, Mr. Bressler has continually delighted Boston audiences.

BARBARA CONRAD, *mezzo-soprano*

Ms. Conrad's Metropolitan Opera debut in last season's *Der Rosenkavalier* was telecast in "Live from the Met." Since then, opera audiences have witnessed her performances as Begbick in the *Mahagonny* of Kurt Weill, as Brangaene in *Tristan und Isolde*, and as Preziosilla in *Forza*. She sang in *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra in a performance now available on London Records. It is a pleasure to welcome her back to Boston.

KAAREN ERICKSON, *soprano*

Ms. Erickson has sung with orchestras and opera companies across the United States. For Robert Shaw and the Atlanta Symphony she sang in Handel's *Messiah*, subsequently recording the work for Telarc records. Her operatic repertoire ranges from Ellen Orford in *Peter Grimes* to Pamina in *The Magic Flute*. A native of California, Ms. Erickson won first place in the Munich International Competition of 1982.

KENNETH FITCH, *countertenor*

A graduate of the University of Connecticut and a student of London's Royal College of Music, Mr. Fitch has performed in early music festivals throughout the nation. A soloist for the Boston Camerata, he has sung in many European festivals, recorded on Harmonia Mundi and Erato, and appeared on French National Television.

GENE HILL, *countertenor*

Mr. Hill is a native of Wisconsin who made his New York City debut as alto soloist in *Messiah* for the Oratorio Society of New York. He was featured in the Kennedy Center's Handel Festival, and in the National Chorale at Lincoln Center.

BEN HOLT, *baritone*

In the current season, Mr. Holt is soloist with the American Symphony at Lincoln Center, and the Chamber Music Society of Lincoln Center's all-Bach programs. He will appear as Figaro in *Le Nozze di Figaro* for the Virginia Opera, and in the world premiere of Thea Musgrave's *A Woman Called Moses*. Mr. Holt attended Oberlin College, and was a scholarship student at the Juilliard School.

KEVIN McMILLAN, *baritone*

Mr. McMillan's extensive repertoire has brought him numerous engagements throughout his native Canada. As soloist with the Orchestra London Sinfonia, Mr. McMillan reaps the rewards of his many distinguished master teachers; among them: Daniel Ferro, Marshall Williamson, and Maureen Forrester.

ALLEN ROGERS, *harpsichord*

Associate professor at Boston University's School of Fine Arts, Mr. Rogers has enjoyed a distinguished career as an accompanist to Jennie Tourel, Jan Peerce and Leopold Simoneau. He has performed world-wide, and has recorded numerous works for Columbia, Odyssey, and Westminster.

DARNELLE SCARBROUGH, *soprano*

A San Francisco native, Ms. Scarbrough counts many solo performances with the Masterworks Chorale of California. While a graduate student at Boston University, she sang important roles with the B.U. Opera Theatre, and has since been heard as a soloist with Handel & Haydn, and with Boston's Masterworks Chorale.

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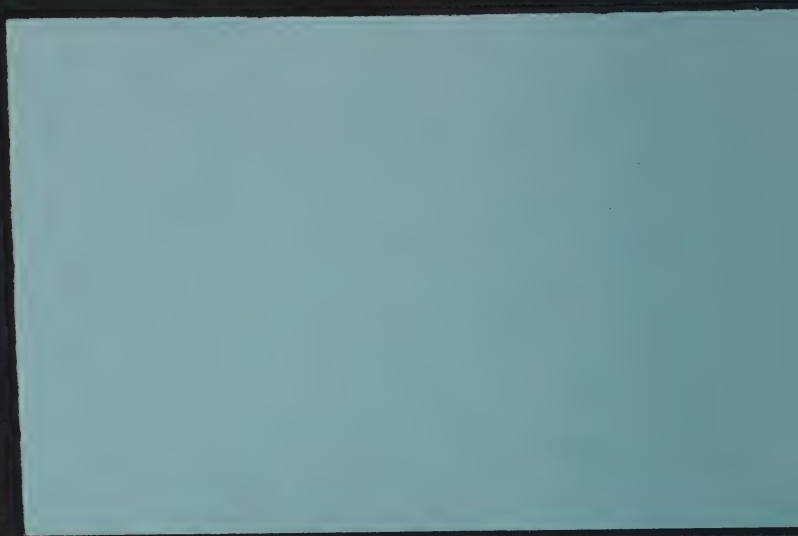
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